

MIDDLEBURY COLLEGE

Bread Loaf Writers' Conference

AUGUST 16-27, 2006



The Bread Loaf Writers' Conference

August 16-27, 2006

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Visit Bread Loaf on the internet:
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The Bread Loaf Writers' Conference is one of ten summer programs offered at Middlebury College. Others include the Language Schools of Arabic, Chinese, French, German, Italian, Japanese, Portuguese, Russian, and Spanish; and the Bread Loaf School of English in Vermont; Oxford, England; Santa Fe, New Mexico; Juneau, Alaska; and Asheville, North Carolina.

Middlebury College complies with applicable provisions of state and federal law which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities, or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, gender identity and expression, age, marital status, place of birth, service in the armed forces of the United States, or against qualified individuals with disabilities on the basis of disability.

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Director's Note

The Bread Loaf Writers' Conference is one of America's most valuable literary institutions. For the past 81 years, the workshops, lectures, and classes, held in the shadow of the Green Mountains, have introduced generations of participants to rigorous practical and theoretical approaches to the craft of writing, and given America itself proven models of literary instruction. Bread Loaf is not a retreat—not a place to work in solitude. Instead it provides a stimulating community of diverse voices in which we test our own assumptions regarding literature and seek advice about our progress as writers.

In August we will again welcome more than two hundred talented writers to the historic Bread Loaf Inn, along with our distinguished faculty, and many agents and editors from major publishing houses and literary firms.

Come prepared to join fully in the busy schedule and to enjoy the beauty of the wilderness setting. No one who has done so has failed to be inspired, encouraged, or changed by Bread Loaf.

I look forward to meeting all of you who will attend the Conference. Until then I hope you will feel free to contact Jennifer, Noreen, or me should you have any questions.

Michael Collier

MICHAEL COLLIER
Director



From top to bottom:

Kyle Dargan signs his book for Martha Southgate at an outdoor reception; Charles Rice-Gonzalez checks his e-mail near the Bread Loaf Inn; Paul Yoon and Mary Akers share a laugh; Dhana-Marie Branton, Terry Ansbro, and Julia Henshaw make their way back to the Bread Loaf Inn following afternoon classes.

Bread Loaf Writers' Conference



The Program

Writing workshops in fiction, poetry, and nonfiction are the core of the curriculum. Each faculty member conducts a small workshop, most often of ten contributors, meeting for five two-hour sessions over the course of the Conference. All participants also meet individually with their workshop leader to amplify and refine what was said in the workshop itself.

Faculty give lectures on writerly issues, and one-hour classes on specific aspects of craft. Readings by faculty and guests are scheduled in the Little Theatre throughout the day and into the night.

We offer many opportunities for you to inform yourself about the world of publishing. Early in the Conference, guest editors and agents give overviews of the industry, describing the functions of agents and literary editors, answering questions, and offering guidelines on how to submit book proposals and full-length manuscripts. You may sign up to meet with an editor or agent in small groups.

Magazine editors, publicists, grant specialists, and other guests offer a range of presentations on topics related to publishing.



Xochiquetzal Candelaria in conversation with April Ossmann, executive director of Alice James Books. Bread Loafers may sign up formally for individual or group meetings with editors and agents.

The schedule varies, but most days look something like this:

7:30 A.M.	breakfast
9 A.M.	faculty lecture
10:10 A.M.– 12:10 P.M.	workshops/preparation time (alternating days)
Noon–1:45 P.M.	lunch
2:30–3:30 P.M.	craft classes
4:15 P.M.	reading or guest speaker
5:30 P.M.	guest presentation
6:30 P.M.	dinner
8:15 P.M.	reading

Workshop meetings take precedence, but hikes, meetings with editors and agents, individual conferences with faculty, and other activities may be scheduled simultaneously with lectures and readings. With so many tempting options, Bread Loafers sometimes take a few days to realize they have to pace themselves.





Above: Claire Messud's workshop gathers near the Davison Memorial Library.

Below: The Little Theatre, where Bread Loafers attend lectures, readings, and special talks.

OUR GUESTS IN 2006 WILL INCLUDE:

Miriam Altshuler, President, Miriam Altshuler Literary Agency
 André Bernard, Editor-in-Chief, Harcourt Brace
 Stuart Bernstein, Literary Agent,

Stuart Bernstein Representation for Artists
 Judy Clain, Senior Editor, Little, Brown and Company
 Gary Clark, Development Director, Vermont Studio Center
 Gregory Donovan, Senior Editor, *Blackbird*
 Ted Genoways, Editor, *Virginia Quarterly Review*
 M.M.M. Hayes, Editor and Publisher, *StoryQuarterly*
 Amy Holman, Literary Consultant
 Carolyn Kuebler, Managing Editor, *New England Review*
 Fiona McCrae, Editor-in-Chief, Graywolf Press
 Colleen Mohyde, Literary Agent, Doe Coover Literary Agency
 Martha Rhodes, Director, Four Way Books
 Charles Rowell, Founder and Editor, *Callaloo*
 Denise Roy, Senior Editor, Simon & Schuster
 Elizabeth Sheinkman, Director,

Elaine Markson Agency Ltd. in London
 Janet Silver, Vice President and Editor-in-Chief,
 Houghton Mifflin Co.
 Carol Houck Smith, Editor-at-Large, W.W. Norton
 Thom Ward, Editor, BOA Editions, Ltd.
 C. Dale Young, Poetry Editor, *New England Review*



I cannot say enough in praise of Tom Mallon. He ran an open, encouraging, and egalitarian workshop. His feedback was excellent, and the anecdotes he shared about his own writing were instructive and often very funny. Also, the size of the workshop was ideal.

Suzanne Picard
 Kensington, Maryland

I am saturated with information, affection, and support. I am touched by the humility of our authors (Michael Collier, Charles Baxter, Lynn Freed) and their willingness to listen to everybody.

Ruani Seneviratne Freeman
 Waterville, Maine

Ted Genoways, editor of *Virginia Quarterly Review*, talked to me about pitching essays and how to write them and where to send them—something that always seemed beyond my experience and range [as a fiction writer] and he made it all seem possible and worthwhile.

Merrill Feitell
 New York City





Location

For those who enjoy outdoor life, Bread Loaf is ideally located at the edge of the Green Mountain Forest in Ripton, Vermont. A junction with the Long Trail, which winds along the summit of the Green Mountains and extends from southern Vermont to the Canadian border, is a short hike up Route 125. The campus also offers many opportunities for recreation: volleyball and clay tennis courts, a softball and soccer playing field, and jogging and hiking trails. A beach at Lake Dunmore is twelve miles away, and Lake Pleiad is a

quarter-mile down the Long Trail. In nearby Middlebury you can find country auctions, antique shops, a state crafts center, a fine museum, a movie theater, and riding and golf facilities. The elevation at Bread Loaf is 1500 feet above sea level. From the west, the campus can be reached by turning off Vermont Route 7 in East Middlebury, taking Route 125 up the mountain. From the east, turn off Vermont Route 100 onto Route 125. You'll know you have arrived when you see the ochre-colored Inn and its cluster of cottages.



Jill Bialosky, executive editor and vice president of W.W. Norton, shares her thoughts on publishing matters with Bread Loafers in the Barn.





Above: Dilruba Ahmed prepares for her workshop.

Left: Bread Loafers gather on the lawn near the Bread Loaf Inn.



I loved the Blue Parlor readings. I was very impressed with the energy and the high quality of the work."

*Annita Sawyer
North Branford, Connecticut*

I was satisfied, particularly with my meeting with M.M.M Hayes, editor of *StoryQuarterly*, who gave my story a thorough going-over in what equaled another workshop one-on-one.

*Charles Kaufmann
Portland, Maine*

Arthur Sze's group was very diverse in style and approach and very bright and articulate—discussions were rich.

*Ditta Baron Hoeber
Philadelphia, Pennsylvania*

I came to Bread Loaf wanting just one thing. I wanted the Conference to change me. It did.

*Anne Agnes Colwell
Milton, Delaware*



History

Bread Loaf is the oldest writers' conference in America. Since 1926—a generation before “creative writing”

became a course of study in educational settings—it has convened in mid-August at the Bread Loaf campus of Middlebury College.

Set in the Green Mountain National Forest in Ripton, Vermont, the land was acquired in the nineteenth century by Joseph Battell, breeder of Morgan horses, proprietor of the local newspaper, and spirited lover of nature. He added a cupola and three-story wings to an existing Victorian farmhouse, and built a series of cottages to house his summer guests. Ultimately, Battell purchased more than 30,000 acres of forest and farmland in the mountains, and in 1915, willed all of it to Middlebury College. The College established a graduate school of English and American literature—still in session for six weeks every summer—and housed it on the Bread Loaf campus.

The impulse to establish the “Conferences on Writing” came initially from Robert Frost, who loved the inspiring setting. Willa Cather, Katherine Lee Bates, and Louis Untermeyer—all of whom taught at the School of English in 1922—also suggested that the campus be used for a writers' conference when it was vacant at the end of each August. The idea took hold. At Middlebury College's



request, the young editor John Farrar organized a teaching staff and program.

The writers John Farrar attracted to the campus in the first few years—among them Stephen Vincent Benét and Hervey Allen—helped establish the reputation of what came to be called the Bread Loaf Writers' Conference. They were followed by a long line of writers with established reputations, as well as writers in more formative years, for whom Bread Loaf was a source of encouragement.

The buildings at Bread Loaf have been modernized in the years since Joseph Battell stood near the horse-block, welcoming guests as they alighted from carriages. The old stage route up the steep pitches and hairpin twists of the Ripton Gorge has been paved. Despite concessions to convenience, the campus has changed little in the last half century. The old wood-shingled Bread Loaf Inn, the huge



Barn with its fieldstone fireplace, the outlying buildings with their porches and wicker chairs, the stillness of the surrounding forest—all are much as they were in 1926 when the Conference began.

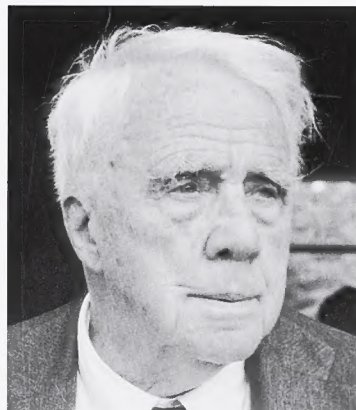
[Historical facts are taken from *The First Thirty Years* by Theodore Morrison and *Whose Woods These Are* by David Haward Bain and Mary Smyth Duffy.]



Bread Loaf has long attracted writers with established reputations. Stephen Vincent Benét, Robert Frost, John Crowe Ransom, Wallace Stegner, Josephine Johnson, Katherine Ann Porter, Archibald Macleish, William Carlos Williams, W. H. Auden, Isaac Asimov, Shirley Jackson, Ralph Ellison, and Robert Hayden are among those who have taught at the Conference. More recently, Howard Nemerov, John Gardner, Stanley Elkin, Anthony Hecht, Gail Godwin, John Irving, Donald Justice, Rosellen Brown, William Maxwell, Louise Glück, William Meredith, Maxine Kumin, Grace Paley, Mark Strand, Andrea Barrett, and Edward Hirsch have taught and lectured at Bread Loaf.

Most writers attend Bread Loaf before their work is well known. Carson McCullers, Eudora Welty, Theodore Roethke, Howard Fast, Elizabeth Spencer, May Swenson, Dan Wakefield, Anne Sexton, Joan Didion, Toni Morrison, Tim O'Brien, Rita Dove, Walter Mosley, Richard Ford, Carolyn Forché, Francine Prose, Linda Pastan, Amy Hempel, and Julia Alvarez are among the many writers who came to Bread Loaf early in their writing careers.

For a selected list of Bread Loaf faculty since 1926, visit our Web page, at www.middlebury.edu/~blwc.



Opposite page, top: 1940 Fellows, including Eudora Welty, John Ciardi (upper left), and Carson McCullers (lower right), with Louis Untermeyer and Director Theodore Morrison (center).

Opposite page, bottom: May Sarton, early 1950's.

This page, top: Robert Frost, "the Godfather of Bread Loaf," 1961.

This page, bottom: Toni Morrison, faculty 1976.



Susan Orlean was very engaging, clearly cared about each of the participants, sparked excellent discussion about craft and technique, and ensured constructive discussion of the workshop pieces.

*Debra Dawson
Fargo, North Dakota*

Definitely one of the most intense and productive 11-day periods of my life. Days were as varied and eventful as the mountain weather. Sunny, cold, overcast, bright—I kept asking myself, "Did that happen today?"

*Nora Maynard
New York City*

What did I like about Andrea Barrett's workshop? Close readers giving intelligent, helpful, pointed feedback; an atmosphere of safety; everyone invested in making each person a better writer.

*Charles Logan
Winnetka, Illinois*



General Information

LODGING AND MEALS

Bread Loafers are housed on the mountain campus of Middlebury College, in the Bread Loaf Inn and its cluster of cottages and buildings. Most rooms are doubles and baths are shared. We make every effort to ensure that roommates will be compatible, and in fact, some lifelong friendships have developed between Bread Loaf roommates.

All buildings are within walking distance of the center of the campus, but some are farther from that center than others. We ask those admitted if they plan to bring a car, so we can arrange accommodations suitably. A list of local rentals is available to those who prefer off-campus housing.

Meals are served in the dining room of the Inn. There's a well-stocked salad bar, and vegetarian options are available. Bread Loafers who live off-campus may pay for individual meals in the Inn.

Bread Loaf is a smoke-free campus. Vermont State Law prohibits smoking in any building on campus, including dormitories.

THE LIBRARY AND COMPUTER LAB

The Davison Memorial Library at Bread Loaf hosts a collection of literature, reference books, and reserve shelves. The downstairs "Apple Cellar" is a full-featured computer room (both Macintosh and IBM platforms), including printers and Internet connections for writing, research, and e-mail. Some zip disk drives are available, and a computer technician is on site most days to help with any questions. Wireless access is available in some public places.

APPLICATION AND ADMISSION

You may apply to the Conference by submitting a sample of original work and an application form. Acceptance is based on the strength and promise of the writing sample and the admission board's judgment that the applicant will benefit from the Conference. The workshops are designed to accommodate both published writers and those in the early stages of promising careers. For the 2005 conference, we accepted 18% of general applicants; 6% of those who applied for financial aid received an award.

We cannot enroll anyone for less than the full 11 days of the Conference. Applicants must be at least 18 years of age.

There is no application fee.

SUBMITTING A MANUSCRIPT

■ Applicants should submit a manuscript of unpublished work in progress for consideration by our admissions board: up to 6,000 words of fiction or nonfiction, or up to 10 pages of poetry. Applicants should send their strongest unpublished work. Those accepted will have an opportunity to send a replacement manuscript for workshop critique.

■ The applicant's name and a page number must appear on each sheet of the manuscript. (For example: Smith, p.1.)

■ Prose manuscripts must be double-spaced with 12 pt. font and margins of at least 1.25". The total word count should be noted at the top of the first page. Applicants may include more than one story as long as the overall total number of words is within the 6,000-word limit. Manuscripts excerpted from a longer project should include a one-page synopsis.

■ Poetry manuscripts should have 12 pt. font and can be either single or double-spaced. A poem can exceed one page, as long as the complete manuscript submission is within the ten-page limit. Please do

not squeeze more than one poem onto a page.

■ Please do not send children's or young adult literature, newspaper journalism, or academic writing.

■ Fax and e-mail submissions are not accepted.

■ Note genre of application on front of mailing envelope. (The Conference mailing address is listed on the application.)

■ You may enclose a self-addressed, stamped postcard if you would like us to acknowledge receipt of your application.

■ Due to the volume of applications received, we are unable to return supporting materials.

GENERAL APPLICATIONS

General applications must be postmarked by March 20. (If you are applying for a fellowship or other type of financial aid, please see the earlier deadline below.) **Applicants are strongly encouraged to apply early.** Notification letters will be mailed on May 20.

FINANCIAL AID APPLICATIONS

Fellowships are included in this category.

Financial aid applications must be postmarked by March 1. **Applicants are strongly encouraged to apply early.** Notification letters will be mailed on May 20.

Thanks to the generous support of Middlebury College and to an endowment fund established by past Bread Loafers and other donors, we are able to offer three types of financial aid: fellowships, tuition scholarships, and work-study scholarships. We award financial aid in recognition of published work or literary promise; financial need has no bearing on our decisions. The awards must be used in the year they are granted. An applicant may receive a fellowship, tuition scholarship, or work-study scholarship only once in a given genre.

FELLOWSHIPS

To be considered for a fellowship, applicants should have published one book (and not more than two) within the last four years, in the genre in which they are applying. At Bread Loaf, each fellow gives a reading from his or her own work and may also offer a one-hour class on some aspect of craft. (Proposals for these classes are solicited from fellows after they are admitted.) Each fellow is assigned to a workshop and may be asked to assist the faculty member.

Fellowships cover full tuition, room, and board at the Conference (\$2,164).

With your application for a fellowship, please include a copy of your book (your most recent one, if you have published two). Galleys or proofs are acceptable, but your book must be in print by the time of the Conference. Since fellows' work is not critiqued in workshops or by faculty, there is no need to submit a manuscript in progress.

Please do not send chapbooks, self-published books, books for which you have served as coauthor or editor, academic work, children's or young adult literature, or "how to" books.

TUITION SCHOLARSHIPS

Tuition scholarships are awarded to writers who are actively publishing original work in distinguished magazines and literary periodicals, such as *Poetry*, *Callaloo*, *Atlantic Monthly*, *New England Review*, *Kenyon Review*, and *Threepenny Review*, or who have received recognition such as the "Discovery"/The Nation Award or a National Endowment for the Arts Fellowship. Tuition scholars should not have published a book in the genre in which they are applying.

Tuition scholarships cover tuition at the Conference (\$1,412).

With your application for a tuition scholarship, please include the following: a detailed list of publications (noting the title, publication, and publication date for each piece); a sample of work published within the last three years—prose writers should send

one published piece, and poets up to ten published pages; and since tuition scholars are contributors in workshops, please also include unpublished work according to the guidelines for submitting manuscripts.

WORK-STUDY SCHOLARSHIPS

Work-study scholarships are awarded to applicants whose writing shows exceptional promise.

At Bread Loaf, recipients work as waiters in the dining room. Food preparation is not involved, and previous experience is not required. The work is physically quite demanding, however, so candidates should be in very good physical condition. Scholarship recipients who have physical disabilities which preclude them from working as waiters will be assigned to alternative work positions.

Work-study scholars earn their room and board (\$752), and the scholarship covers full tuition at the Conference (\$1,412). To secure a place, a deposit of \$200 is required of work-study scholars at the time of acceptance. This deposit is returned at the end of the Conference.

Please follow the regular guidelines for submitting manuscripts.

AUDITORS

Auditors attend the conference without a manuscript. Auditors should fill out the regular application and submit up to 300 words when answering the application question "What do you hope to gain from attending the Conference?" Auditors are assigned to a workshop, and, with the exception of private manuscript critiques, they participate in all aspects of the Conference. See deadline for general applicants.

PAYMENT INFORMATION

At the time of admission, we require a nonrefundable deposit (fellows excepted) of \$200. The deposit is applied to your total charges, and the balance is due soon after. No refund of fees will be made for people who must leave the Conference early. There is no application fee.

FEES

CONTRIBUTOR
Tuition: 1,412
Room/Board: 752
Total: 2,164

AUDITOR
Tuition: 1,322
Room/Board: 752
Total: 2,074

Application and Notification Schedule

General Application Deadline

Application	March 20
Notification	May 20

Financial Aid Deadline

(including fellowships)

Application	March 1
Notification	May 20

Materials must be postmarked by the dates above, but applicants are strongly encouraged to apply early.

Travel Notes

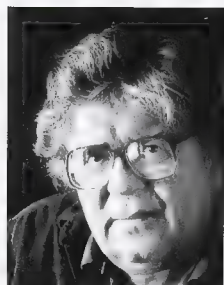
The nearest airport is located in Burlington (BTV), about an hour from the Bread Loaf campus.

Shared taxis from the airport to campus are available; more details regarding taxi arrangements are included with acceptance materials.

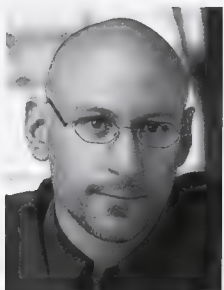




Ted Conover



William Kittredge



David Shields



David Baker



Linda Biersds

Faculty

NONFICTION

Ted Conover's *Newjack: Guarding Sing Sing* won the National Book Critics Circle Award for nonfiction and was a finalist for the Pulitzer Prize. Conover is also the author of *Whiteout*, *Coyotes*, and *Rolling Nowhere: Riding the Rails with America's Hoboes*. He contributes to the *New York Times Magazine*, the *Atlantic Monthly*, and many other publications. Recipient of a Guggenheim Fellowship, he is Distinguished Writer-in-Residence in the Department of Journalism at New York University.

William Kittredge farmed on the MC Ranch in southeastern Oregon until he was thirty-five, then taught creative writing at the University of Montana, where he retired as a Regents Professor in 1997. His most recent books are *The Nature of Generosity*, *Southwestern Homelands*, and *The Best Stories of William Kittredge*. At present, he is trying to get another novel started while he awaits the publication of two books—an environmental book on an island in the Sacramento/San Joaquin Delta in Central California and a novel.

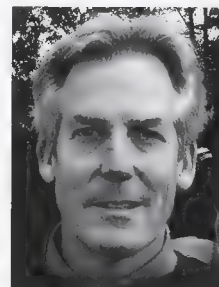
David Shields is the author of eight books of fiction and nonfiction, including *Black Planet*, a finalist for the National Book Critics Circle Award; *Remote*, winner of the PEN/Revson Award; and *Dead Languages*, winner of the Governor's Writers Award. His essays and stories have appeared in the *New York Times Magazine*, *Harper's Magazine*, the *Yale Review*, the *Village Voice*, *Utne Reader*, *Tin House*, *Salon*, *Slate*, *McSweeney's*, and the *Believer*. A senior editor at *Conjunctions* and a current Guggenheim Fellow, he has also received two NEA fellowships, an Ingram Merrill Foundation award, a Ludwig Vogelstein award, and a New York Foundation for the Arts Fellowship. Shields teaches at the University of Washington.

POETRY

David Baker has published ten books, including *Midwest Eclogue* (poems) and *Heresy and the Ideal: On Contemporary Poetry* (criticism). He has received awards and fellowships from the Guggenheim Foundation, the NEA, the Poetry Society of America, and the Society of Midland Authors, and has taught at Kenyon College, Ohio State University, and University of Michigan. Currently he is a professor of English at Denison University where he holds the Thomas B. Fordham Chair of Creative Writing; he is also poetry editor of the *Kenyon Review*. A new book of essays, *The Radiant Lyre: Forms of Lyric Poetry*, is forthcoming.

Linda Biersds has published seven books of poetry: *Flights of the Harvest-Mare*; *The Stillness, the Dancing*; *Heart and Perimeter*; *The Ghost Trio* (a 1994 Notable Book selection of the American Library Association); *The Profile Makers* (winner of the Pen West Poetry Prize); *The Seconds*; and *First Hand*. Her awards include four Pushcart Prizes, the *Virginia Quarterly Review's* 2005 Emily Clark Balch Poetry Prize, and fellowships from the Ingram Merrill, the Guggenheim, and MacArthur foundations, as well as two from the NEA. She is a professor of English at the University of Washington, in Seattle.

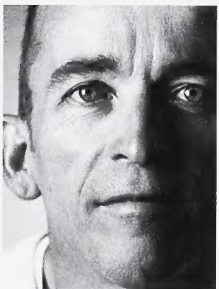
Michael Collier, director of the Conference, is the author of five books of poems: *The Clasp and Other Poems*; *The Folded Heart*; *The Neighbor*; *The Ledge*, a finalist for the National Book Critics Circle Award; and most recently, *Dark Wild Realm*. He is also co-editor, along with Charles Baxter and Edward Hirsch, of *A William Maxwell Portrait*. Collier has received Guggenheim and Thomas Watson fellowships, two NEA fellowships, a "Discovery" / *The Nation* Award, the Alice Fay di Castagnola Award from the Poetry Society of America, and a Pushcart Prize. Poet Laureate of Maryland from 2001–2004, he teaches in the Creative Writing Program at the University of Maryland.



Michael Collier



Toi Derricotte



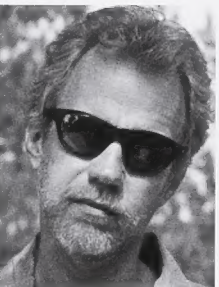
Mark Doty



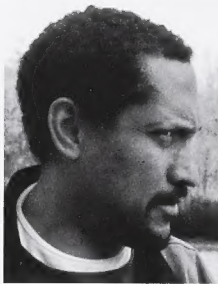
Linda Gregerson



Carl Phillips



Robert Boswell



Percival Everett



Ursula Hegi

Toi Derricotte, a professor of English at the University of Pittsburgh, has published four books of poems: *The Empress of the Death House*; *Natural Birth*; *Captivity*; and *Tender*, winner of the 1998 Paterson Poetry Prize. Her memoir, *The Black Notebooks*, was a recipient of the 1998 Anisfield-Wolf Book Award, the Black Caucus of the American Library Association Non-fiction Award, and was nominated for the PEN/Martha Albrand Award for the Art of the Memoir. It was also a *New York Times* Notable Book of the Year. She has won numerous awards, including a Guggenheim Fellowship, two NEA Fellowships, and two Pushcart Prizes. She is the co-founder of Cave Canem, the first writing workshop and retreat for African-American poets.

Mark Doty's seventh book of poems, *School of the Arts*, was published in 2005. He has also published three volumes of nonfiction prose, including *Heaven's Coast*, which won the PEN/Martha Albrand Nonfiction Award. He has received the National Book Critics Circle Award, the T. S. Eliot Prize, the *Los Angeles Times* Book Prize, a Whiting Writers' Award, a Lila Wallace-Readers Digest Award, and fellowships from the Guggenheim and Ingram Merrill foundations. He teaches in the graduate program at the University of Houston. A new prose book, *Dog Years*, is forthcoming.

Linda Gregerson is the author of *Waterborne*, *The Woman Who Died in Her Sleep*, and *Fire in the Conservatory*, as well as two books of criticism, *The Reformation of the Subject* and *Negative Capability*. *Waterborne* was the winner of the 2003 Kingsley Tufts Poetry Award; *The Woman Who Died in Her Sleep* was a finalist for both the Poets Prize and the Lenore Marshall Award. Gregerson has also received awards and fellowships from the American Academy of Arts and Letters, the Poetry Society of America, *Poetry* magazine, the Ingram Merrill Foundation, the National Humanities Center, the Institute for Advanced Study, the Guggenheim Foundation, and two from the NEA. Gregerson is the Frederick G. L. Huetwell Professor of English at the University of Michigan.

Carl Phillips is the author of eight books of poetry, most recently *Riding Westward* and *The Rest of Love*, which was a finalist for the National Book Award. Other books include *Coin of the Realm: Essays on the Life and Art of Poetry* and a translation of Sophocles' *Philoctetes*. His awards and honors include the Kingsley Tufts Poetry Award, the Theodore Roethke Memorial Poetry Award, the Thom Gunn Award for Gay Male Poetry, an Award in Literature from the American Academy of Arts and Letters, and fellowships from the Guggenheim Foundation and the Library of Congress. Phillips teaches at Washington University, in St. Louis.

FICTION

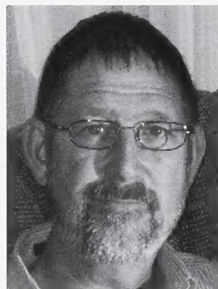
Robert Boswell is the author of five novels, *Century's Son*, *Crooked Hearts*, *The Geography of Desire*, *Mystery Ride*, and *American Owned Love*; two story collections, *Living to Be 100* and *Dancing in the Movies*; a play, *Tongues*; and a pseudonymous sci-fi novel. His stories have appeared in *Esquire*, the *New Yorker*, *The Best American Short Stories*, *The O. Henry Prize Stories*, *The Pushcart Prize*, and elsewhere. A recipient of fellowships from the Guggenheim Foundation and the NEA, he teaches at New Mexico State University, the University of Houston, and in the Warren Wilson MFA Program.

Percival Everett is the author of more than fifteen books of fiction. Among these are *American Desert*, *Erasure*, *Glyph*, and *Damned If I Do*. He has received the American Academy Award for Literature, the Hurston/Wright LEGACY Award, and the Hillsdale Award for Fiction. He is a professor of English at the University of Southern California and lives outside of Los Angeles and on Vancouver Island, British Columbia.

Ursula Hegi is the author of six novels: *Sacred Time*, *The Vision of Emma Blau*, *Salt Dancers*, *Stones from the River*, *Floating in My Mother's Palm*, and *Intrusions*. She has also written a book of non-fiction, *Tearing the Silence: On Being German in America*; a children's book, *Trudi & Pia*; and two collections of stories, *Hotel of the Saints* and *Unearned Pleasures*. Her books have been translated into many languages. Awards include NEA and Artist Trust fellowships. *Stones from the River* was a finalist for the PEN/Faulkner Award. She has served as a juror for the National Book Awards and the National Book Critics Circle Awards.



Randall Kenan



Kevin McIlvoy



Antonya Nelson



Josip Novakovich



Sigrid Nunez

Randall Kenan's books include *Walking on Water*, *A Visitation of Spirits*, and *Let the Dead Bury Their Dead*, a collection of stories. The latter was nominated for the *Los Angeles Times* Book Award for fiction and was a finalist for the National Book Critics Circle Award; it was selected as one of the *New York Times* Notable Books of 1992. The recipient of many awards including a Guggenheim Fellowship and the 1997 Rome Prize from the American Academy of Arts and Letters, Kenan has also written a young adult biography of James Baldwin. He currently teaches at the University of North Carolina at Chapel Hill.

Kevin McIlvoy is the author of four novels, *A Waltz*, *The Fifth Station*, *Little Peg*, and *Hyssop*. His story collection, *The Complete History of New Mexico*, was published in 2005. His work has recently appeared in *Harper's Magazine*, *Ploughshares*, *TriQuarterly*, and the *Southern Review*. He teaches in the MFA Program at New Mexico State University, where he is editor-in-chief of *Puerto del Sol* magazine. He is also a faculty member of the Warren Wilson MFA Program.

Antonya Nelson is the author of three novels: *Talking in Bed*, *Nobody's Girl*, and *Living to Tell*, and four short story collections: *The Expendables*, *In the Land of Men*, *Family Terrorists*, and *Female Trouble*. A new book

of stories, *Some Fun*, is due out in March. Her work has appeared in the *New Yorker*, *Esquire*, *TriQuarterly*, and *Story*, and in anthologies, including *The O. Henry Prize Stories* and *The Best American Short Stories*. A recipient of a Guggenheim Fellowship and a Rea Award for the Short Story, she teaches at the University of Houston and in the Warren Wilson MFA Program.

Josip Novakovich, born in Croatia, moved to the United States at the age of twenty. He has published a novel, *April Fool's Day*, which appeared in translation in ten countries; three story collections, *Infidelities*, *Yolk*, and *Salvation and Other Disasters*; two collections of narrative essays, *Plum Brandy: Croatian Journeys* and *Apricots from Chernobyl*; and a textbook, *Fiction Writer's Workshop*, a Book-of-the-Month Club selection. His work has been anthologized in *The Best American Poetry*, *The Pushcart Prize*, and *The O. Henry Prize Stories*. He has received a Whiting Writers' Award, a Guggenheim and two NEA fellowships, the Ingram Merrill Award, an American Book Award from the Before Columbus Foundation, and he has been a writing fellow of the New York City Public Library. His work has appeared in many journals, including the *Paris Review*, *Tin House*, *DoubleTake*, and the *New York Times Magazine*. He teaches in the MFA program at Penn State University.

Sigrid Nunez has published four novels: *A Feather on the Breath of God*, *Naked Sleeper*, *Mitz: The Marmoset of Bloomsbury*, and *For Rouenna*. Her fifth novel, *The Last of Her Kind*, will be published in January 2006. Nunez's work has been included in several anthologies, including two Pushcart Prize volumes. Among her other awards are a Whiting Writers' Award, the Rome Prize in Literature from the American Academy of Arts and Letters, and a Berlin Prize Fellowship. Nunez has taught at Amherst College, Smith College, Columbia University, and the New School.

Danzy Senna is the author of two novels, *Caucasia* and *Symptomatic*. *Caucasia* was a winner of the Book-of-the-Month Stephen Crane Award for First Fiction and of the Alex Award from the American Library Association. She has received a Whiting Writers' Award, and a fellowship from the New York Public Library's Cullman Center for Scholars and Writers. She is currently writing a nonfiction book about her father and the mystery of his origins. She lives in Los Angeles.



Danzy Senna

Helena María Viramontes is the author of *The Moths and Other Stories*, *Under the Feet of Jesus*, a novel; and the co-editor, with María Herrera-Sobek, of two essay collections: *Chicana (W)rites: On Word and Film* and *Chicana Creativity and Criticism*. Her latest novel, *Their Dogs Came With Them*, will be published in 2007. The recipient of numerous awards and honors, her short stories and essays have been widely anthologized and her writings have been adopted for classroom use and university study. A community organizer and former coordinator of the Los Angeles Latino Writers Association, she is a frequent reader and lecturer in the U.S. and internationally. Born and raised in East L.A., Viramontes now lives in Ithaca, New York, where she is an associate professor in the Department of English at Cornell University.



Helena María Viramontes

Special Guests



Paul Lisicky
Special Guest

Paul Lisicky is the author of *Lawnboy* and *Famous Builder*. His work has appeared in *Ploughshares*, *Short Takes*, *Open House*, *Boulevard*, *Flash Fiction*, and in many other anthologies and magazines. A graduate of the Iowa Writers' Workshop, he's the recipient of awards from the NEA, the James Michener/Copernicus Society, the Henfield Foundation, the New Jersey State Council on the Arts, and the Fine Arts Work Center in Provincetown, where he was twice a fellow. He lives in New York City, and teaches in the graduate and undergraduate writing programs at Sarah Lawrence College. He recently completed a new novel, *Lumina Avenue*.



Linda Pastan
Special Guest

Linda Pastan has published eleven volumes of poetry, including *PM/AM* and *Carnival Evening: New and Selected Poems*, both finalists for the National Book Award. Her most recent book is *The Last Uncle and Queen of a Rainy Country* is forthcoming in the fall of 2006. Poet Laureate of Maryland from 1991 to 1995, Pastan won the Ruth Lilly Poetry Prize in 2003. Linda Pastan was a member of the Bread Loaf faculty for 20 years.



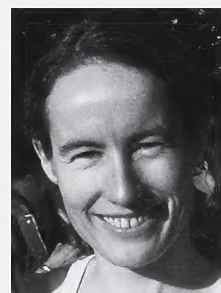
Patricia Hampl advises Oona Patrick on her manuscript. In addition to attending regular workshop meetings during the Conference, Bread Loafers schedule a private meeting with their workshop leader.

Administration



Jennifer Grotz

Jennifer Grotz, assistant director of the Conference, is the author of *Cuspa*, which won the Katharine Nason Bakeless Prize and the Natalie Ornish Best First Book of Poetry Prize from the Texas Institute of Letters. Her poems, essays, translations, and reviews have appeared widely in journals and anthologies, including the *Boston Review*, the *Virginia Quarterly Review*, the *Kenyon Review*, *Ploughshares*, the *New England Review*, and *The Best American Poetry*. She has recently completed her PhD in Literature and Creative Writing from the University of Houston, where she also serves as the administrative director of the Krakow Poetry Seminar, a biennial international gathering of American and Polish poets.



Noreen Cargill

Noreen Cargill is administrative manager of the Conference. She has worked with readers and writers in several venues, from library to bookstore to publishing house. Before coming to Bread Loaf in 2000, she directed Writers at the Champlain Mill, a community writing center offered by the The Book Rack & Children's Pages, an independent bookstore now located in Williston, Vermont.



MIDDLEBURY COLLEGE
Middlebury Vermont 05753

*It doesn't seem so much to climb a mountain
You've worked around the foot of all your life.*

—Robert Frost, "The Mountain"